FRANK SINATRA

le più belle canzoni

chappell

Le più belle canzoni di FRANK SINATRA

Pagina

All of you	4
All the way	8
April in Paris	10
Autumn in New York	12
Bewitched	16
C'est magnifique	20
Come rain or come shine	24
Dream	28
Embraceable you	32
Falling in love with love	36
Goody goody	43
I get a Kick out of you	46
I love Paris	50
I've got you under my skin	54
Just one of those things	58
Mack the knife	62
Moon river	66
My funny Valentine	68
My way	73
Night and day	76
Ol' man river	80
Saturday night	84
September song	86
Somethin' stupid	90
Smoke gets in your eyes	93
Someone to watch over me	96
Stormy weather	100
Strangers in the night	103
Tenderly	106
That's life	108
The lady is a tramp	112
Theme from New York, New York	114
True love	119
What is this thing called love?	122
Witchcraft	127
You go to my head	130
You make me feel so young	132
You'll never know	135

Concetto e realizzazione: Luigi Bartolotta

1ª RISTAMPA

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F R A N K   S I N A T R A

Frank Sinatra è da lungo tempo acclamato come il campione della musica Leggera, il creatore dello stampo che ha plasmato tutti i cantanti successivi; tuttavia egli non è solo un cantante, è anche un attore, un artista capace di dare il meglio in sala di registrazione come davanti al pubblico di un concerto o di un varietà, una personalità del mondo della radio e della televisione e, in certe occasioni, un produttore, un regista e un conduttore.
La sua carriera, che ha visto la partecipazione a più di 50 film, alcuni dei quali da lui stesso prodotti e diretti, è costellata di onorificenze: premi Oscar, Grammys, Emmys, il prestigioso Peabody Award; inoltre, Frank Sinatra ha ricevuto numerosi onori e premi a riconoscimento del suo assiduo impegno umanitario.
Dopo aver calcato la scena per quasi cinquant'anni, Sinatra non dà segni di stanchezza: gli ultimi anni l'hanno visto instancabilmente presente in film, concerti, incisioni e spettacoli di varietà. È tornato al grande schermo con "The first Deadly Sin", ha inciso il triplo album "Trilogy", "She shot me down" e "L.A. is my Lady", si è esibito allo stadio Maracanà di Rio de Janeiro di fronte al pubblico più numeroso che abbia mai potuto contare il concerto di un cantante solista (175.000 persone, una cifra riportata nel Guinness dei Primati) e ha curato e diretto l'intrattenimento ai Gala inaugurali del presidente Reagan nel 1981 e nel 1985.
Fra i suoi riconoscimenti più recenti vanno annoverati *La Medaglia presidenziale della Libertà*, la maggiore onorificenza nazionale, di cui è stato insignito nel corso di una cerimonia alla Casa Bianca, *la Laurea ad honorem in ingegneria* conferitagli dallo Stevens Institute of Technology di Hoboken nel New Jersey e l'austriaca *Medaglia d'Onore per La Scienza e l'Arte*, Prima Classe, a seguito del suo contributo in favore dei bambini handicappati a Vienna.
Sinatra è inoltre apparso in vari appuntamenti successivi alla Carnegie Hall, ognuno dei quali ha superato il precedente per l'apprezzamento della critica e per l'affluenza del pubblico (molte di queste sue interpretazioni hanno registrato il record di incassi).
Nel corso della sua illustre carriera, Frank Sinatra è stato chiamato con i più svariati soprannomi, quali *The Chairman of the Board, The Voice, The Greatest Roman of Them All* e naturalmente, come è universalmente risaputo, *Blue Eyes*.
Tutti però sanno che il suo vero nome è Francis Albert Sinatra, nato a Hoboken nel New Jersey; da giovane aspirava a diventare cronista sportivo e per un breve periodo lavorò come fattorino di un giornale locale. Tale ambizione tuttavia fu di breve durata; lo stile unico di Billie Holiday e Bing Crosby indusse il giovane Frank a carezzare il sogno di una carriera musicale: l'esperienza con il gruppo locale "The Hoboken Four" non durò tuttavia a lungo e quando il quartetto si sciolse, Sinatra decise di proseguire come cantante solista. Fu assunto in un locale di Englewood, nel New Jersey, chiamato Rustic Cabin, dove il suo talento fu notato da Harry James che lo scritturò come cantante solista di un gruppo. Era il 1939, il periodo d'oro dei grandi gruppi musicali, e Frank Sinatra era pronto a cavalcare l'onda del successo: l'anno successivo cominciò ad incidere con il gruppo vocale della band di Tommy Dorsey, i famosi Pied Pipers.

Successivamente "The Voice" proseguì per la sua strada con la partecipazione alla trasmissione radiofonica "Your Hit Parade" e con il suo programma personale "Songs by Sinatra"; nel 1942, fece la sua apparizione al vecchio Paramount Theatre in Times Square: il numero principale della serata era Benny Goodman e quando il cantante annunciò Frank Sinatra, la folla scoppiò in un boato: quella sera il pubblico ballò in ogni angolo della sala, fischiò, esultò e gridò.
Era l'inizio di una lunga storia d'amore fra il cantante e i suoi *fans* e uno degli episodi più entusiasmanti della storia dello spettacolo: Frank Sinatra aveva ormai preso il volo.
L'anno successivo "The Voice" esordiva sul grande schermo: la sua carriera cinematografica è stata contraddistinta dalla partecipazione a film come "Anchors Aweigh", "On The Town", "The Man With The Golden Arm", "Pal Joey", "The Manchurian Candidate" e "From Here to Eternity", che gli valse l'*Academy Award* come migliore attore non protagonista. Ricevette inoltre un premio Oscar speciale per "The House I Live In", il documentario che esortava esplicitamente ad abolire qualsiasi forma di pregiudizio.
Negli anni Sessanta, Sinatra costituì la propria casa discografica, la *Reprise Records,* e pubblicò molti dei suoi album di maggior successo; negli stessi anni, fu anche protagonista di *specials* televisivi che gli valsero vari premi. Nel 1978, presenziò all'apertura del *Frank Sinatra International Student Centre* presso il *Mount Scopus* dell'Università Ebrea in Israele (un altro edificio in Israele, il *Frank Sinatra Youth Centre* di Nazareth, prende il suo nome); l'anno seguente tornò in Medio Oriente per tenere un concerto di beneficienza in Egitto su richiesta della Signora Sadat.
Frank Sinatra mantiene tuttora un calendario di impegni serrati: *tournèes* negli Stati Uniti e in Europa, spettacoli di varietà, la funzione di "Abbot" al Friars Club di New York, la partecipazione speciale alla festa annuale di Chicago, il concerto per l'inaugurazione di un nuovo anfiteatro con 5.000 posti ad Altos de Chavon nella Repubblica Dominicana, registrato dalla Paramount Video e successivamente rivenduto a varie stazioni televisive in tutto il paese, l'introduzione al National Broadcasters Hall of Fame.
In tempi più recenti ha inciso "To Love A Child", colonna sonora del programma *Nonni Adottivi,* un progetto patrocinato da Nancy Reagan e titolo di un libro da lei scritto: i proventi del disco, dedicato alla Prima Donna, vengono devoluti al programma stesso.
Fra i numerosi riconoscimenti ricevuti da Frank Sinatra, degno di nota è quello conferitogli dal Variety Club International, l'associazione caritativa dello spettacolo, che ne ha elogiato i conseguimenti come artista e come filantropo; tale avvenimento, cui hanno preso parte molti personaggi di spicco amici di Sinatra, è stato trasmesso come *special* televisivo dalla CBS. Come tributo al cantante, è stato costituito il *Sinatra Family Children's Unit for the Chronically Ill* presso il Seattle Children's Orthopedic Hospital and Medical Centre. Sinatra è stato uno dei cinque ospiti d'onore, insieme a Jimmy Stewart, Eliz Kazan, Virgil Thompson e Katherine Durham, a ricevere i Kennedy Centre Honors nel 1983.
Negli ultimi anni Frank Sinatra ha viaggiato in tutto il mondo, da Vienna a Londra (alla Royal Albert Hall, dove incontra sempre il favore del pubblico), a Parigi (al famoso Moulin Rouge), a Tokyo, fino all'Italia, all'America del Sud e ad Honolulu, dove si è esibito per la prima volta in 30 anni e dove ha girato "From Here To Eternity" e "None But The Brave".
Nonostante i pressanti impegni professionali, Frank Sinatra riesce a trovare il tempo per prestare il suo talento a cause umanitarie, tenendo concerti di beneficenza negli Stati Uniti e all'estero e partecipando a varie iniziative per la raccolta di fondi: fra le organizzazioni che hanno beneficiato del suo contributo si possono annoverare la Croce Rossa, il Palm Springs' Desert Hospital, il Variety Clubs International, il New York PAL, il Cabrini Medical Center, il World Mercy Fund, l'Università del Nevada a Las Vegas e La National Multiple Sclerosis Society. Un'importanza particolare riveste il Barbara Sinatra Children's Center presso l'Eisenhower Medical Center a Palm Springs in California: la moglie Barbara è l'ispiratrice di questo servizio, sorto due anni orsono per curare le vittime di abusi sessuali e fisici.
I progetti futuri dell'artista comprendono l'incisione di un album su *compact disc,* prodotto dal figlio Frank Sinatra Jr. per la Reprise Records e contenente brani inediti, mai incisi prima da Frank Sinatra.
La Warner Bros. Music Italy è lieta di presentare questa raccolta di spartiti musicali di alcuni fra i più significativi brani del repertorio di questo grande artista.

ALL OF YOU

Words and Music by COLE PORTER

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

Fm7 Bb7 G7+ G7 G dim. C7
cer - tain love - ly lass, And it's
Fm Fm7 Bb7 E dim. Bb7
not a pass - ing fan - cy or a fan - cy pass.
f
Refrain - Slowly
Ab Eb
I love the looks of you, the
mp
Abm Ab Eb
lure of you, I'd love to make a

Abm
Eb
Ebdim.
tour of you, The eyes, the arms, the
più espr.
Bb9
Eb
Bbm7
C7
C7(b9)
C7+
mouth of you, The East, West, North and the
f
Fm
Bb7
Ab
Eb
South of you. I'd love to gain com -
mp
Abm
Ab
Eb
plete con - trol of you, And han - dle

C7
Em
e - ven the heart and soul of you. So
cresc.
Ab
Eb dim.
G7+
G7
love, at least, a small per-cent of me, do,
f marcato
Bbm6
C7
Fm
C7
Fm
Bb7
For I love all of
1Eb
B dim.
Bb7
2Eb
You.
I love the
You.
f
mf
f

ALL THE WAY

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Editore per l'Italia: WARNER BROS. MUSIC ITALY s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

G7
1.
Cm
Bbm7
Eb7-5
Ab
That's how it's got to feel; Deep - er than the
on - ly a fool would
Bb7
Bo7
Cm
Cm7
F7
Fm7-5
Bb7
deep blue sea is, that's how deep it goes, if it's real.
2.
Cm
Abm6
Eb
Db9
C7
Am7-5
Bb9
say, But if you let me love you, it's for sure I'm gon-na love you ALL THE
Gm7-5
C7
Fm7-5
Bb7-5
Eb
Db9
WAY, ALL THE WAY.
rall.

APRIL IN PARIS

Words by E.Y. HARBURG
Music by VERNON DUKE

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

Fmaj7
F°
C
D°
Fm6
I never-er knew the charm of Spring,
Nev-er met it face to
C
Bm7-5
E7
Am
face.
I nev-er knew my heart could sing,
Am6
B
E
G
Fm
B
C
Nev-er missed a warm em-brace, till
A-PRIL IN PAR-IS,
C
Em7-5
A
A7
D7
Whom can I run to
What have you done to
Dm7
G7
C
A♭7
G
C
my heart?
heart?

AUTUMN IN NEW YORK

Words and Music by VERNON DUKE

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

F
B dim.
A♭
G
A♭
chol - y day I'll move to a Man - hat - tan ho - tel. I'll dis -
B♭m7
E♭7
Fm7
B♭7
E♭7+
ten.
pose of my rose - col - ored chat - tels And pre - pare for my share of ad -
ten.
ten.
Cm7-5
C7
F
Gm7-5
F
ven - tures and bat - tles. Here on the twen - ty sev - enth floor, Look - ing
rubato
Gm7-5
D♭7
C+
F
E♭+
G♭
F+
C+
down on the cit - y I hate and a - dore!

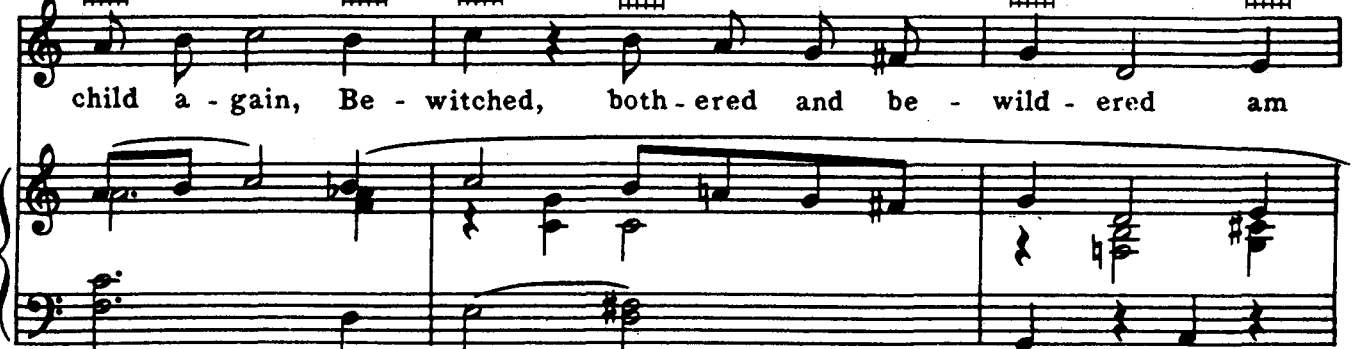
REFRAIN
p-mf (liltingly and freely)
Gm Am Gm7 C7 F Dm7 F
Au-tumn in New York, Why does it seem so in-vit-ing?
Au-tumn in New York, The gleaming roof-tops at sun-down.
p-mf
Gm Am Gm7 C7 Am7 -5 D7 Am7 -5 D+
Au-tumn in New York, It spells the thrill of first night-ing,
Au-tumn in New York, It lifts you up when you're run-down,
Gm7 B♭m7 E♭7 A♭ Cm Ddim.
Glit-ter-ing crowds and shim-mer-ing clouds in can-yons of steel, They're
Jad-ed rou-és and gay di-vorc-ees who lunch at the Ritz, Will
Cm D7 G7 C C+ Gm Am
mak-ing me feel I'm home. It's Au-tumn in New York,
tell you that "it's di-vine!" This Au-tumn in New York

Gm7
C7
F
Dm7
F
Cm7
Dm
that brings the prom-ise of new love; Au-tumn in New York
trans-forms the slums in - to May - fair; Au-tumn in New York,
Cm7 -5
F7
Bbm
Gb
Gm7 -5
Fm
C7
is of-ten min-gled with pain. Dream-ers with emp-ty
you'll need no cast-les in Spain. Lov-ers that bless the
Fm
Ab+
Db
Ab+
Db
Fm7 -5
Gm
Am
hands may sigh for ex-o-tic lands; It's Au-tumn in New York,
dark on bench-es in Cen-tral Park Greet Au-tumn in New York;
Gm7 -5
C7
1 Fm
C7
2 Fm
It's good to live it a-gain. gain.
It's good to live it a-
mf
p

BEWITCHED

Words by LORENZ HART
Music by RICHARD RODGERS

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

Dm7 G7 C Dm7 G7 C A7-9
Love's the same old sad sen - sa - tion, Late - ly I've not slept a wink,
Dm7 G7 C Dm7 G7
Since this half-pint im - i - ta - tion, Put me on the blink.
rall.
Refrain (slowly)
C G7 C C+
I'm wild a - gain, Be - guiled a - gain, A sim - per - ing, whim - per - ing
p
F G♯dim C D7 G7 A7
child a - gain, Be - witched, both - ered and be - wild - ered am

Dm
G7
C
G7
I.
Could-n't sleep, And would-n't sleep, When
C
C+
F
G♯dim
C
D7
love came and told me I should-n't sleep, Be-witched, both-ered and be-
G7
C7
C
A7
wild-ered am I.
Dm
Am
Lost my heart, but what of it? He is cold I a-
mp

G7sus
G7
C
F♯dim
gree, He can laugh, but I love it, — Al-though the laugh's on
mf
Dm7
G7
C
G7
C
C+
me. I'll sing to him, Each spring to him, And long for the day when I'll
p
F
G♯dim
C
D7
Dm
G7
cling to him, Be - witched, both - ered and be - wild - ered am
1. C
Am
Dm7
G7
2. C
F
C
I. — I'm I. —
sf

C'EST MAGNIFIQUE

Words and Music by COLE PORTER

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

F
3
soon you will find, if you fol - low your heart, not your mind,
3
cresc.
B♭
F7
Gm
Love is wait - ing there a - gain, to take you up in the
f poco rit
dim.
A7
D7
G
air a - gain.
mp a tempo
Refrain (Slow and easy)
G
G
When love comes in and takes you for a
mp

*Pronounced "say man-yee-fee-kuh"

G
G9
G7
loved one drifts a - way, oo la la - la,
It is so tra -
Cmaj. 7
C6
Am
C6
Cm6
gi - que.
But when, once more,
he
she
mf
espressivo
G
C
G
A7
D7(6)
whis - pers "Je t'a - dore" C'est mag - ni - fi
poco e poco rit a tempo
1.
2.
G
D7
G
D7
G
que.
When
que.
mp
f
rit e dim.

COME RAIN OR COME SHINE

Words by JOHNNY MERCER
Music by HAROLD ARLEN

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

C7
F7
ten.
deep as a riv - er, Come rain or come shine.
ten.
G♭
Cm7
F7
B♭m
Fm
I guess when you met me It was
molto espr.
B♭m
C7-5
Fm
just one of those things, But don't ev - er
E♭m
Adim
Fdim
C7
B♭dim
Cdim
G7
G7-5
C9
bet me, 'Cause I'm gon - na be true if you let me.
mf dim
rit

F
A7
a tempo
You're gon - na love me Like no - bod - y's loved me, Come
p a tempo
Dm
Dm
rain or come shine.
Hap - py to - geth - er, Un -
B9
B7
A7
hap - py to - geth - er And won't it be fine.
D7
Days may be cloud - y Or
poco f

G7
Gm6
rit
sun - ny, We're in or we're out of the mon - ey, But
rit
Dm7
G7
G
E7-5
A
a tempo
al - ways,
I'm with you (Au - gie,) I'm with you rain — or
(Del - la,)
a tempo
f
D7
G7
C9
C7-9
D7
1.
2.
shine!
shine!
rit e dim
p dim e rall.
G7
C7
D
pp

DREAM

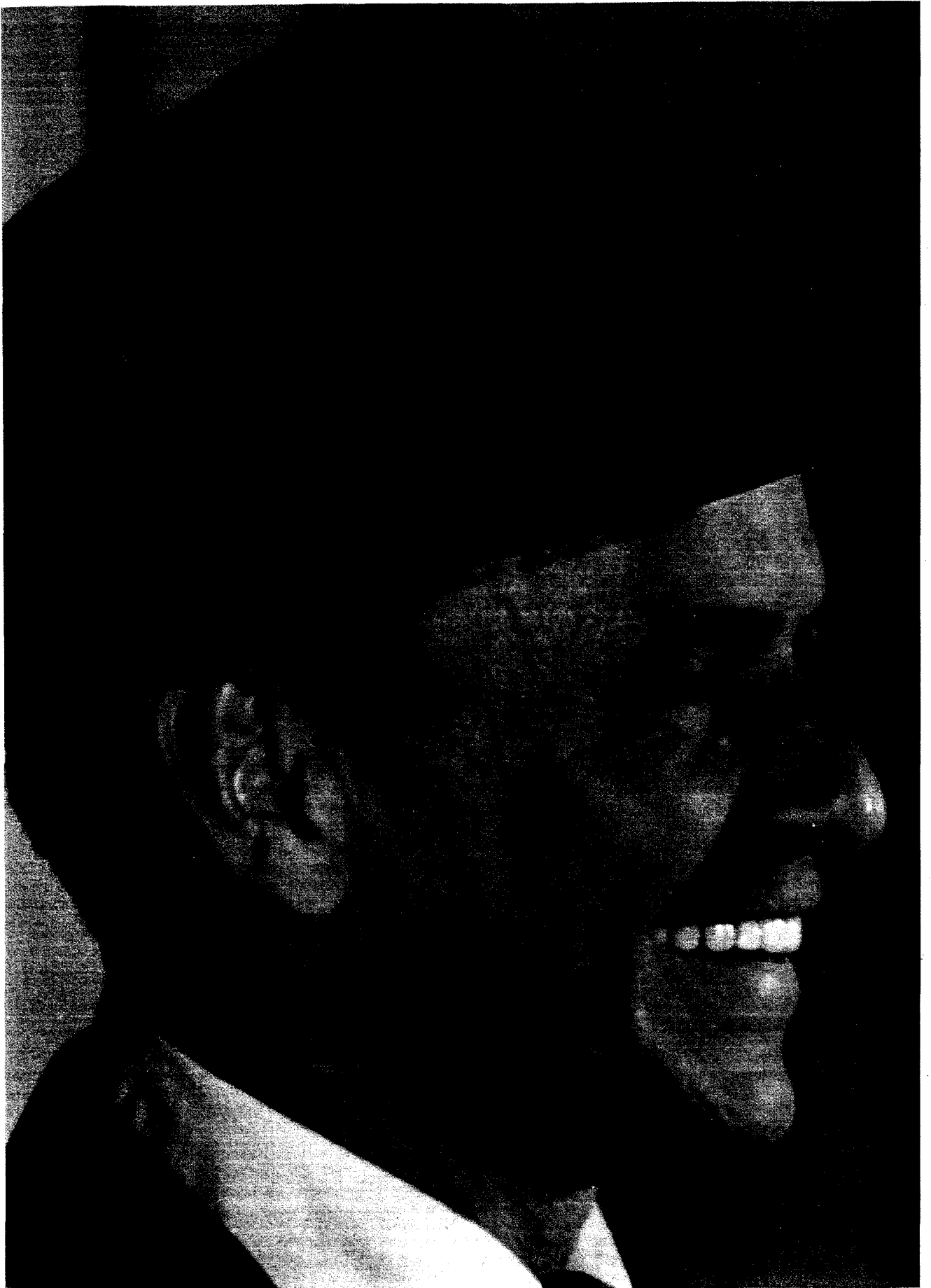
Words and Music by JOHNNY MERCER

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

CHORUS (Slow tempo)
Bb
A7
Bb6
DREAM when you're feel- in' blue, DREAM
Dm7
G7
Eb
Ebm
that's the thing to do. Just watch the smoke- rings
Bb
F+
Bbmaj7
C7
Co
C9
Cm7
F7
Cm7
3fr.
rise in the air, You'll find your share of mem- o- ries there.
F7b9
Bb
A7
So DREAM when the day is thru,

Bb6
Dm7
G7
Eb
DREAM and they might come true,
Things

Eb
Ebm
Bb
A7
D7
Gm7
3fr.
Cm7
3fr.
F7b9
never are as bad as they seem,
So DREAM, DREAM,

1. Bb
F13
F7sus4
F7b9
2. Bb
F7b9
Bb6add9
DREAM.
DREAM.
rall.

EMBRACEABLE YOU

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

G
F#7
What was it that con - trolled me? What kept my love - life
B
F#7
B
lean? My in - tu - i - tion told me You'd come
Am7
G
Em A9 Em A9
on the scene. La - dy, lis - ten to the rhy - thm of my
Em Em6 Em A7
Am D
rall. e dim.
Am D Am D Am D
heart - beat, And you'll get just what I mean.
rall. e dim.

Rhythmically
Refrain:
G
C#o
D7
Am11
Fm6
D7
Em - brace me, My sweet em - brace - a - ble you!
p - mf
Am
F7
D7
G
D7sus4
G
Em - brace me, You ir - re - place - a - ble you!
Em
Em7
Em6
F#7
Bm
Bb+
Bm7
E7
Just one look at you, my heart grew tip - sy in me;
D
D#o
A7
D7
You and you a - lone bring out the gyp - sy in me!

G C#o D7 C Fm6 D7
I love all the man - y charms a - bout you;
Am F7 D7 G7 D7sus4 Bbm6 G7 C
A - bove all I want my arms a - bout you.
Don't be a
Am6 B7 Em Eb+ G Em6 G
naught - y ba - by, Come to pa - pa, Come to pa - pa, do!
My sweet em -
L.H.
Cm6 D 1. G Eb A D7 2. G
brace - a - ble you!
you!

FALLING IN LOVE WITH LOVE
(From "The Boys From Syracuse")

Words by LORENZ HART
Music by RICHARD RODGERS

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

F7
dance,
And
mf
p
F7sus4
Cm7
F7
keep your hands out of ro - mance.
mf
Bb
G7(b9)
Love-ly witch - es, Let the
mp
Cm7
F7
Cm7
F7
Bb
stitch - es Keep your fin - gers un - der con - trol.

Gm
Cm
Cut the thread, but leave The
Cm7
F7
B♭
F7
whole heart whole.
mf
F7
Mer - ry maids can
p
F7
Cm7
G♯dim 7
F7
sew and sleep, Wives can on - ly sew and weep!
poco cresc.

REFRAIN
Tempo moderato di Valse
B♭ B♭maj7 B♭6 B♭ F7 sus 4
Fall - ing in love with love Is fall - ing for make be -
p-mf
F7 Cm7 F7 F7 sus4 F7 F7 sus4
lieve. Fall - ing in love with love Is
F7 B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7
play - ing the fool; Car - ing too
B♭6 B♭maj7 B♭6 D7 sus4 D7 F6
much is such a ju - ve - nile fan - cy.

D7
Gdim 7
Gm
Cm
C7
Learn-ing to trust is just For chil-dren in
cresc.
Cm7
F7
B♭
B♭maj7
school.
I fell in love with
dim.
p
B♭6
B♭
F7sus4
F7
Cm7
F7
love one night When the moon was full,
F7sus4
F7
F7sus4
F7
B♭maj7
B♭6
I was un-wise with eyes Un-a-ble to see.

B♭maj7
B♭6
B♭maj7
B♭6
B♭maj7
B♭6
I fell in love with love, With love ev - er-
D7sus4
D7
G maj7
G7
Cm
D dim7
last - ing, But love fell
cresc.
Cm7
F7
1. B♭
F7
out with me.
f
2. B♭
B♭6
me.
mf
f
Ped.
*

All the Best,
Frank Sinatra

GOODY GOODY

Words and Music by JOHNNY MERCER and MATT MALNECK

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

Refrain
C G+ C6 B C
So you met some-one who set — you back on your heels, GOOD-Y GOOD-Y! — So you
p - mf
B♭7 A7 C° A7 Dm A7
met someone and now — you know how it feels, GOOD-Y GOOD-Y! — So you gave him your heart too —
Dm A7 Dm A7 Dm D7 D9 4fr.
— just as I gave mine to you — And he broke it in lit - tle piec - es,
And he stuck it in his — col - lec - tion,
Am7 D7 G7 Dm7 G7 C G+ C6
now how do you do? — So you lie a-wake just sing - in' the blues all night, GOOD-Y
sec - tion nine - ty - two. —

B
C
C7
C7+5
F
A7
Dm
GOOD-Y! So you think that love's a bar - rel of dy - na - mite. Hoo
F
Fm
C
G7+5
C
ray and hal - le - lu - jah! You had it com - in' to ya. GOOD-Y GOOD-Y for him,
mf
A7
D9
Dm7
G7+5
G7-9
GOOD-Y GOOD-Y for me, And I hope you're sat-is - fied, you ras - cal
1
C
Am7
Dm7
G7
2.
C
Dm7
G9
C
you. So you you.
mf

I GET A KICK OUT OF YOU

Words and Music by COLE PORTER

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

C7
Fm
B♭7
E♭
Gm
And I sud-den-ly turn and see your fab-u-lous face.
REFRAIN
Fm7 Fm6 Fm7 B♭7 E♭ Gm Fm7 Fm6 Fm7
p-mf
I get no kick from cham - pagne, Mere al - co -
p-mf
B♭7 E♭ Gm Fm7 B♭7 E♭
hol does - n't thrill me at all, So tell me why should it be true.
Gm7 Fm B♭7 E♭ Gm
That I get a kick out of you?

Fm7 Fm6 Fm7 B♭7 E♭ Gm Fm7 Fm6 Fm7
Some like a bop type re - frain I'm sure that
B♭7 E♭ Cm6 Gm Fm7 F7 B♭ A A♭
if I heard ev - en one riff That would bore me ter - rif - ic - 'ly
E♭ Gm Fm B♭7 E♭
too. Yet I get a kick out of, you.
Gm E♭7 mf A♭ E♭7 D♭ A♭ D♭ A♭
I get a kick ev - 'ry time I see you're
mf
Cm E♭7 Cm E♭7 Edim. C7
stand - ing there be - fore me.

Fm
p
I get a kick tho' it's clear to me You ob - vious -
Bbm6
Fm
Bbm6
Fm
F7
p
ly don't a - dore me.
Fm7
Bb7
Fm7
Fm6
Fm7
Bb7
I get no kick in a
Eb
Gm
plane,
Fm7
Fm6
Fm7
Bb7
Fly - ing too high with some
gal
guy
in the
Eb
Gm
sky Is my i - dea of noth - ing to do.
Fm7
Bb7
C7
Yet
Fm7
Bb7
I get a kick out of you.
1. Eb
Gm
mf
2. Eb
you.
f

I LOVE PARIS

Words and Music by COLE PORTER

Fm6
G7(6)
F
G7(6)
G7
C
C dim.
G7(♭9)
more do I re - al - ize
poco rit.
Cm
Refrain (slow fox-trot tempo)
Cm
I love Par - is in the spring - time,
p legato
Cm
I love Par - is in the
G7
G7
fall,
I love

G7
Par - is in the win - ter, when it driz - zles,
Fm G7 Cm
I love Par - is in the sum-mer, when it siz - zles,
C
Sostenuto (jubilantly)
I love Par - is ev - 'ry mo - ment,
C Cdim.
ev - 'ry mo - ment of the

G7
Dm7
G7
F
year,
I
love
Par - is,
C
why,
oh
why
do
F
C
I
love
Par - is?
1.
2.
G7
C
Cdim.
G7
Be-cause my
love
is
near.
p
rit.
a tempo
mf
G7
A7(sus)
A7
Be-cause my
love
p cresc.
Dm7
G7(sus)
C
Be-cause my
love
is
near.
f
ff

I'VE GOT YOU UNDER MY SKIN

Words and Music by COLE PORTER

Ebmaj7 Eb6 Fm7 Bb7 Ebmaj7
Skin. I tried so not to give in,
Eb6 Abm6 Bb7 D Ebmaj7 Eb6
I said to my-self, "This af - fair nev - er will go so well." But
Dm7 G7 D#dim C Abm6
why should I try to re - sist when, dar-ling, I know so well I've Got You
Bb7 Ebmaj7 Eb6 Fm7/Eb Bb7/Eb
Un-der My Skin. I'd sac - ri - fice an - y - thing, Come what might, for the
Ebmaj7 Eb7 Fm7/Eb Fm7-5
sake of hav - ing you near, In spite of a warn - ing voice that comes in the night And re -
mf

Ebmaj7 Edim Bb7 Cm Ab Bb7
peats and re - peats in my ear: "Don't you know, lit - tle fool, you nev - er can
f
Eb Ebdim Fm7 Bb7 Eb Bb+
win, Use your men - tal - i - ty, Wake up to re - al - i - ty."
Ab Abm Eb
But each time I do, just the thought of you makes me stop, Be - fore I be -
cresc.
p rit.
Bbm C7 Fm Bb7-9 Eb
gin, 'Cause I've Got You Un - der My Skin. I've
dolce
a tempo
rit.
pp a tempo
poco rit.
Fm7 Bb7 Eb Bb7 Eb
poco rall.
piu rall.
R.H.
morendo
8va

JUST ONE OF THOSE THINGS

Words and Music by COLE PORTER

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

G♯dim F Em7 ♭5 C♯dim A7 Dm F7 B♭ G♯dim
"Don't for - get to drop a line to me, please", As Jul - iet cried
F Cm D7 Gm sus 4 Gm Dm Gm7 A7
in her Ro - meo's ear, "Ro - meo, why not face the fact, my dear?"
REFRAIN
A7 Dm A F7
p-mf
It was just one of those things, Just one
Bm7 ♭5 C♯dim F Fm Gm7 C7
of those cra - zy flings. One of those bells that now and then rings,

Dm7
F♯dim
C7
A7
Dm
Just one of those things. It was just one of those
A
F7
Bm7
♮5
C♯dim
F
nights, Just one of those fab-u-lous flights, A trip to the
G♯dim
F
Gm7
C7
Dm7
F♯dim
Fm7
B♭7
moon on gos-sa-mer wings, Just one of those things. If we'd
E♭
B♭7
E♭
G7
G7
thought a bit of the end of it When we start-ed paint-ing the town,

Am7 F♯dim7 ♭5 Fm7 mf Dm7 ♭5 Em7 D
We'd have been a - ware That our love af - fair Was too hot not
cresc.
mf
F♯dim C p A7 Dm A
to cool down. So good-bye, dear, and A - men,
p
F7 B♭ Gm7 Am D7
Here's hop - ing we meet now and then, It was great fun, But it was
F♯dim Gm C7 F Am Dm F 1. Gm A7 mf A7 2. F
just one of those things. It was
mf
mf

MACK THE KNIFE
(From "The Threepenny Opera")

Original German Words by BERT BRECHT
English Words by MARC BLITZSTEIN
Music by KURT WEILL

Editore per l'Italia: WARNER BROS. MUSIC ITALY s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

Am7/D
Am7
G6
and he shows 'em, shows 'em pearl - y white.
Em7
Em7/B♭
Am7
D°7
Just a jack-knife has Mac - heath, dear,
Am7
Am7/D
G6
E7+9
3fr.
and he keeps it, keeps it way out of sight.
Am7
D9
4fr.
G6
E7+9
3fr.
Am7
When the shark bites with his teeth, dear,

G6
scar - let bil-lows, they start to spread.
Em7
Am7
Fan - cy gloves, though, wears Mac - heath, dear,
To Coda
1. - 3.
D9 4fr.
G6
so there's nev-er, nev-er, nev-er a trace of red.
D9 4fr.
4.
D9 D. S. al Coda
4fr.
1. On the
2. My man
3. But with
Ah, Su-kie
Coda
Am7/D
Mack-ie's, yes,

Bb°7
G6
E7+5
Bb11-5
Mack-ie's,
I said Mack-ie's,
that bad man Mack-ie's,

Am7
Am7/D
my man Mack-ie,
you bet-ter know that
Mack-ie's

D7
G6
G11/B
Bb°7/C
Dbm7-5
Am7/D
G6
G7+9
back in town.
8va
loco

MOON RIVER

Words by JOHNNY MERCER
Music by HENRY MANCINI

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

C Am F C
Two drift - ers, off to see the world. There's
p mp
F C Dm6 F7 Am
such a lot of world to see. We're aft -
p
Am7 Am6 F7 C F
er the same rain - bow's end wait - in' 'round the
f mp
C F C Am Dm
bend, my Huck - le - ber - ry friend, Moon Riv - er
p
G7 1. C 2. F Em Dm7 C
and me. me.
rall. pp

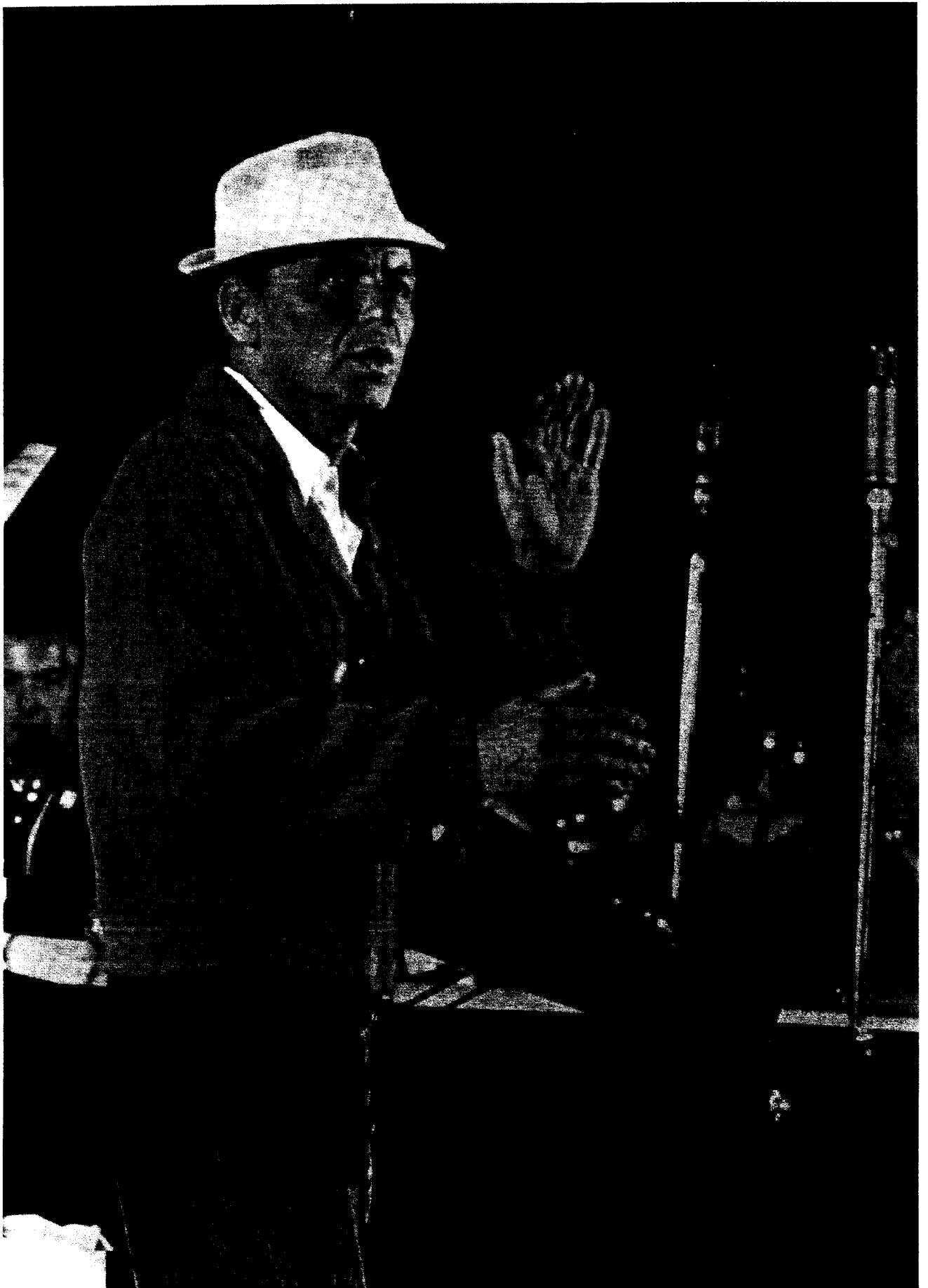
MY FUNNY VALENTINE

Words by LORENZ HART
Music by RICHARD RODGERS

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

Cm
Fm
G
va - cant brow and thy tous - led hair con - ceal thy good in - tent. Thou
Cm
Bb7
Eb
G
G7
no - ble, up - right, truth - ful, sin - cere and slight - ly dop - ey gent, you're
Cm
Refrain (slowly, with much expression)
p-mf
G
Eb6
My fun - ny Val - en - tine, Sweet com - ic
p-mf
F6
Ab
Cm
Fm
Cm
Val - en - tine, You make me smile with my

Fm6 G7 Fm G7 Cm G7
heart. Your looks are laugh - a - ble,
Eb6 F7 Ab Cm Fm Ab6
Un - pho - to - graph - a - ble, Yet, you're my fav - 'rite work of
Abm Ab6 Bb7 mf Eb Bb7 Eb Bb7
art. Is your fig - ure less than Greek; Is your
Eb6 Bb7 Eb Bb7 Ebmaj.7 G7 Cm
mouth a lit - tle weak, when you o - pen it to speak, Are you

Fm
Ab7
G7
p
Cm
G
smart? But don't change a hair for me,
Eb6
F7
poco a poco cresc.
Ab
D7b5
G7
Not if you care for me, Stay lit - tle Val - en - tine,
poco a poco cresc.
f
Cm
Eb7
mf
Ab
Ab maj.7
Ab6
Bb7
stay! Each day is Val - en - tine's
f molto espr.
mf
1.
Eb
Ab7
G7
2.
Eb
Eb6
day.
day.
mf
p

MY WAY
(Comme d'Habitude)

Original French Words by GILLES THIBAULT
English Words by PAUL ANKA
Music by JACQUES REVAUX and CLAUDE FRANÇOIS

B♭m7 E♭7-9 A♭ Fm7-5
full, I've tra-velled each and ev-'ry high-way and
course, each care-ful step a-long the by-way and
that and may I say, not in a shy way Oh
E♭ Fm7 B♭7 Fm7
more, much more than this. I did it my
more, much more than this. I did it my
no, oh no not me. I did it my
1 E♭ 2 E♭ Gm B♭9 E♭ E♭maj7
way. Re- way. Yes there were times I'm sure you
way. way. for what is a man what has he
way.
B♭m7 E♭7-9 A♭ A♭maj7 A♭ E♭
knew when I bit off more than I could chew. But through it
got, if not him-self then he has not to say the

Fm Bb7 Gm

all ___ when there was doubt ___ I ate it up ___ and spit it
things ___ he'd tru - ly feel ___ and not the words ___ of one who

Cm Fm To Coda Bb7

out. ___ I faced it all ___ and I stood tall ___ and did it
kneels. ___ The re - cord shows ___ I took the

Fm7 Eb

my way. ___ I've

p

D.S. al Coda

CODA

Bb7 Fm7 Eb

blows ___ and did it my way.

rit. ff

NIGHT AND DAY

Words and Music by COLE PORTER

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

D Dm B° C Cm G B♭m6 C G7 C
through; So a voice with-in me keeps re-peat-ing, you, you, you.
Refrain
C6 Cm G7 G+ C
p-mf
Night and day you are the one, On-ly you
Cm G7 G+ C Am
be-neath the moon and un-der the sun. Wheth-er near to me or
A♭ Em7 D7 F♯m D7 Bm F Fm F
far, It's no mat-ter, dar-ling, where you are I think of you
R. H.

G7 C Cm G7 G+
night and day. Day and night Why is it
C Cm G7 G+ C
so, That this long - ing for you fol-lows wher-ev-er I go?
C Am A♭ Em7 D7 F#m D7 Bm
In the roar-ing traf-fic's boom In the si-lence of my lone-ly room, I
R. H.
F Fm F G7 C E♭
think of you, night and day. Night and day
mf espr.

E♭
C
E♭
Fm
E♭
— under the hide of me ___ There's an Oh, such a hun-gry yearn-
Fm
E♭
C
Am
- ing, burn - ing in - side of me. ___ And its tor - ment won't be
A♭
Em7
D7
Dm7
through ___ 'Til you let me spend my life mak-ing love _ to you, day and night, ___
G7
Dm7
1. C
D7
G7
2. C
— night and day. _ Night and day _ ___
mf
mf
f
8

OL' MAN RIVER

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

mf
Don't look up an' don't look down, you don't dast make de white boss frown;
mf
Gm Cm6 Gm Cm6 Gm Cm6 Gm F7
rall.
Bend your knees an' bow yo' head, an' pull dat rope un - til yo're dead.
rall.
Gm Cm6 Gm Eb0 Gm Gm7 Am7 Eb0 Gm Fm7 Bb7
p a tempo
Let me go 'way from de Mis - sis - sip - pi, Let me go 'way from de white man boss,
p a tempo
Eb7 Ab C7 C7+ Fm
dim.
Show me dat stream called de riv - er Jor - dan, Dat's de ol' stream dat I long to cross.
rall.
dim.
f rall.
Ab0 Eb D 7 Bb7 Eb Bb7

BURTHEN
Very slow
p con sentimento
Ol' man riv-er, dat ol' man riv-er, He must know sump-in', but don't say noth-in', He
Eb Cm Eb Ab Eb Ab Eb Cm
just keeps rollin', He keeps on roll-in' a - long. He don't plant 'taters, he
Bb7 Bb11 Bb7 Eb Ab Eb Cm
don't plant cot-ton, An' dem dat plants 'em is soon for - got-ten; But ol' man riv-er he
Eb Ab Eb Cm Eb Eb0 Bb7 Bb11
jes keeps roll-in' a - long. You an' me, we sweat and strain,
Fm7 Bb9 Eb Ab Eb D7 Gm D7 Gm D7

Bo - dy all ach - in' an' racked wid pain. "Tote dat barge!" "Lift dat bale,"
Gm D7-9 Gm D7 Gm Cm6 Gm D7-9/G
pp cresc.
Git a lit - tle drunk an' you land in jail. Ah gits wea-ry an' sick of try-in', Ahm
pp cresc.
Gm C0/G Gm Fm Bb7 Eb Cm Eb Ab
f cresc.
tired of liv - in' An' feared of dy - in', But Ol' man riv - er he
f cresc.
Eb Bb7 Cm F7 Eb Cm
1 2
jes keeps roll-in a - long. -long.
marc. e sostenuto
ff allarg.
Fm7 Bb7 Eb Abm Eb Fm7 Bb7 Eb Fm7 Bb9 Eb

SATURDAY NIGHT
(Is The Loneliest Night Of The Week)

Words by SAMMY CAHN
Music by JULE STYNE

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

Sun-day night at all 'cause thats the night friends come to call And
Mon-day to Fri - day go fast and an - oth er week is past, But
SAT-UR-DAY NIGHT is the lone - li est night in the week, I sing the
song that I sang for the mem - 'ries I u - sual - ly seek. Un - til I
hear you at the door Un til you're in my arms once more SAT-UR-DAY NIGHT is the lone-
li-est night in the week.

SEPTEMBER SONG

Words by MAXWELL ANDERSON
Music by KURT WEILL

toss - ing curls I let the old earth take a coup - le of whirls While I
clo - ver ring, But if you ex - am - ine the goods they bring They have
Am7 Gdim Dm6 G+ C Am

plied her with tears in lieu of pearls. And as time came a - round she
lit - tle to of - fer but the songs they sing, And a plen - ti - ful waste of
Fm G7 Am Am6 Dm Fdim

came my way, As time came a - round she came.
time of day A plen - ti - ful waste of time.
Am Am6 Dm G7 C

REFRAIN (*with expression*)

For the days dwindle down to a precious few
mp
poco espressivo
Fm
Cdim
September, November, And these few
più espress. e cresc.
mf
mp calmato
Fm
Cdim
C
precious days I'd spend with you, These golden days I'd
mf
Cm
Ab
C
D7
1
2
spend with you. When you you.
poco rit.
a tempo
rit.
Fm
C
C

SOMETHIN' STUPID

Words and Music by C. CARSON PARKS

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

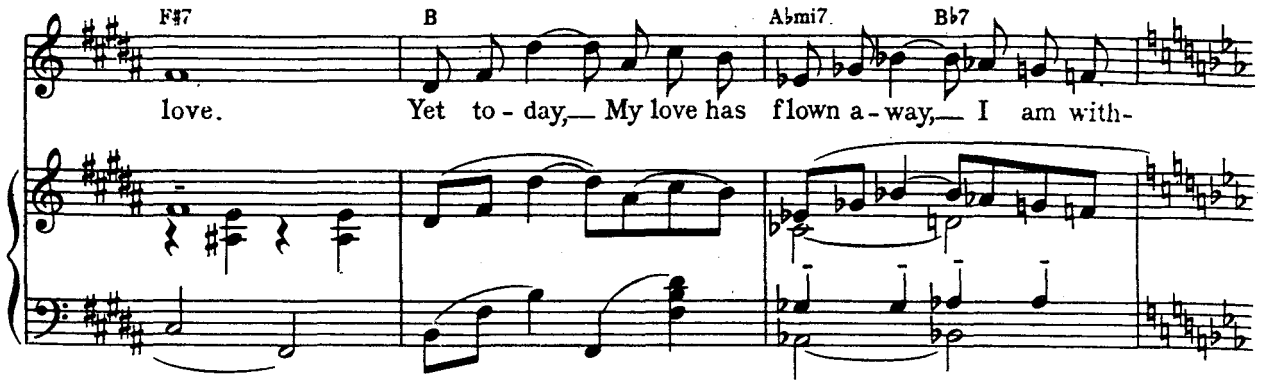
Fmaj7
F6
F7
Cm7
Then af - ter - wards we drop in - to a
The time is right, your per - fume fills my
F7
Bb
Bb6
Bbmaj7
Bb6
qui - et lit - tle place and have a drink or two.
head, the stars get red, and oh, the night is so blue.
And
C7
Gm7
C7
then I go and spoil it all by say - in' some - thin' stu - pid, like "I
1
C7/F
F
To next strain
2 Fine
C7/F
F
love you." I can love you."
mf
3
3

F7
Cm7
F7
See it in your eyes that you de - spise the same old lines you heard the
Bb
Bb6
Bbmaj7
Bb6
night be - fore.
And
G7
Dm7
G7
though it's just a line to you, for me it's true and nev - er seemed so
C7
D.S. al Fine
right be - fore.
I
mp

SMOKE GETS IN YOUR EYES

Words by OTTO HARBACH
Music by JEROME KERN

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

Eb
Bb7
Eb
-nied." They said some-day you'll
Bb7(sus)
Bb7
Eb
Eb+
Ab
Ebdim
find, All who love are blind. When your heart's on
accel.
Eb
Fmi7
Bb7
Eb
fire, You must re-al - ize Smoke gets in your eyes.
a tempo
B
Un poco più mosso
F#7
F#dim
So I chaffed them and I gay-ly laughed, to think they could doubt my
mf

F#7
B
Abmi7
Bb7
love. Yet to-day, My love has flown a-way, I am with-
Eb
Bb7
Eb
out my love. Now laugh-ing friends de-
p
poco rit.
p a tempo
Bb7(sus)
Bb7
Eb
Eb+
Ab
Ebdim
ride, Tears I can-not hide, So I smile and
poco accel.
Eb
Fmi7
Bb7
Eb
say, "When a love-ly flame dies. Smoke gets in your eyes."
allarg.

SOMEONE TO WATCH OVER ME

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Editore per l'Italia: WARNER BROS. MUSIC ITALY s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

Eb Ebmaj7 Eb9 Eb7 Abmaj7 Cm
Look - ing ev - 'ry-where, Have - n't found him yet; He's the big af - fair I can -
F7 Fm7 Gm Bb7 Eb Ab
not for - get. On - ly man I ev - er Think of with re - gret.
Eb D7(b9) mp Gm C Gm
I'd like to add his i - ni - tial to my mon - o - gram.
mp
C7 mf Bb Bb6 Cm7 F7 Bb Ab Gm Bb7
un poco rall.
Tell me, where is the shep - herd for this lost lamb?
mf
un poco rall.

Eb
a tempo
p
Eb7 Ab6 Abo Eb Ebo Bb7 Bbo
There's a some - bod - y I'm long-ing to see. I hope that he Turns out to be
p a tempo
Fm C7 Fm Am7-5 Fm7 Bb7 Eb G7+5 Ab Bb7 Eb Eb7
Some-one who'll watch o-ver me.
I'm a lit - tle lamb who's
Ab6 Abo Eb Ebo Bb7 Bbo Fm C7 Fm
lost in the wood. I know I could Al-ways be good To one who'll
Am7-5 Fm7 Bb7 Eb Eb7 Ab Bb7 Eb Ab
watch o - ver me.
Al - though he may not be the
mf

Eb D7 D7+5 D7 G7
man some Girls think of as hand-some. To my heart he car-ries the
C C7 F7 Bb7 Eb Eb7. Ab6 Abo
key. Won't you tell him please to put on some speed,
p
Eb Ebo Bb7 Bbo Fm C7 Fm Am7-5 Fm7 Bb7
Fol-low my lead, Oh, how I need Some-one to watch o-ver
1. Eb Eb7 Ab G7+5 Fm7 Bb7+5
me.
2. Eb Eb7 Ab Abm Eb
me.
mf
mf

STORMY WEATHER
(Keeps Rainin' All The Time)

Words by TED KOEHLER
Music by HAROLD ARLEN

Am7
G
Am7
D7-9
G
Just can't get my poor_ self to-gether,_ I'm wear-y all the time,_ the
C
G
G♯dim
Am7
D7-9
G
Am7
G
C
time,_ So wear-y all_ the time._ When {he she went a-way_ the blues walked
mf
G
C
G
C
G
in and met me. If {he she stays a-way_ old rock-in' chair will get me.
C
G
C
G
E7-5
All I do is pray_ the Lord a-bove will let me walk in the sun once

A7
D7-9
D7
G
G#dim
Am7
D9
more. Can't go on, ev-'ry-thing I had is gone, Storm-y
Weath-er, Since my {man / gal} and I ain't to-geth-er,
C9
keeps rain-in' all the time, keeps rain-in' all the
1.
time. Don't know
2.
Gmaj7
C
time.
rall.
p

STRANGERS IN THE NIGHT

Words by CHARLES SINGLETON and EDDIE SNYDER
Music by BERT KAEMPFERT

Gm7

Something in your smile ___ was so ex - cit - ing, Some-thing in my heart ___

C7 F Am7-5

___ Told me I must have you: ___ Strangers in the night, ___

D7-9

___ Two lone-ly peo-ple we were strangers in the night, ___ Up to the moment when we

Gm Gm7-5 F Dm7

said our first hel-lo, Lit-tle did we know Love was just a glance a - way. a

rit.

Gm7
C7
F
warm em-bracing dance a-way and ev- er since that night we've been to-geth-er,
a tempo
Lov-ers at first sight, In love for-ev-er, It turned out so right,
C9
For strangers in the night.
Gm7
C7
1 F
Gm7
C9
2 F
Gm7
Fmaj7
F7
F6
night.
rit.

TENDERLY

Words by JACK LAWRENCE
Music by WALTER GROSS

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

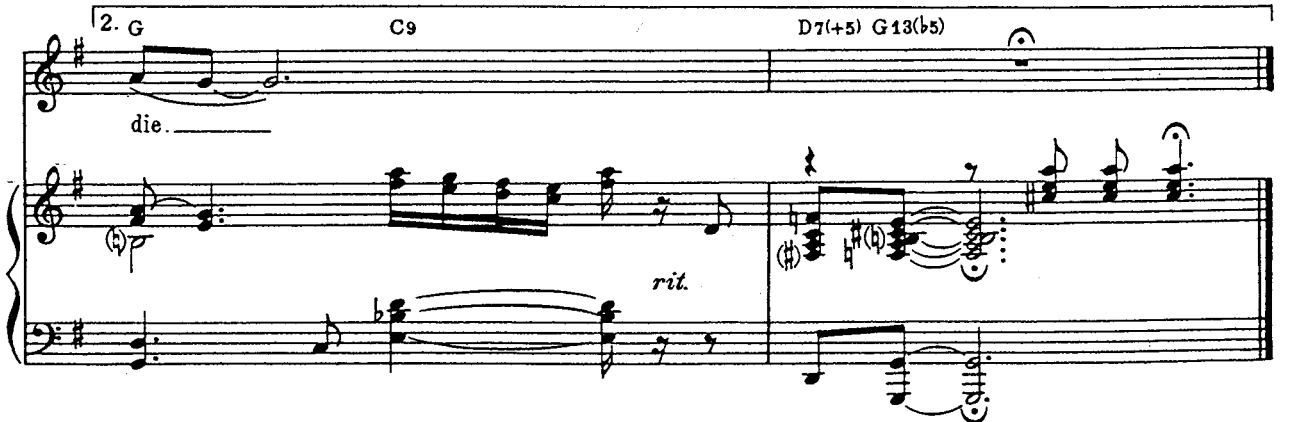
Bb7
Eb
Bb+
Ebm7
we. The shore was kissed by sea and mist TEN-DER - LY.
Ab9
Fm7
Abm
Eb Gm7 Fm7 Eb
I can't for - get how two hearts met breath-less - ly. Your
Abm
Bb7
B dim
Cm7
rall.
Ebm
F9
F#dim
Eb
rit.
C+
arms op-ened wide and closed me in - side; You took my lips, you took my
Fm7
Abm
E7
1
Eb
a tempo
Ab
Bbdim
Bb7
2
Eb
love so TEN-DER - LY. The eve-ning LY.
f a tempo
mf
molto rit.

THAT'S LIFE

Words and Music by DEAN KAY & KELLY GORDON

A9
Am7
D9
G
B7
back on top in June. THAT'S LIFE, Fun-ny as it seems,
Em
Bb7
A7
Some peo-ple get their kicks, step-pin' on dreams; But I
G
F#m7
F7
Em
Am9
A9(+5)
D9
D7sus
don't let it get me down, 'Cause this ol' world keeps going a-
G
G7
round. I've been a pup-pet, a pau-per, a pi-rate, a po-et, a

G7
C6
pawn and a king. I've been up and down and o - ver and out And
C
B♭7
A7
I know one thing; Each time I find my - self
D7
flat on my face, I pick my - self up and get
D7
D9(+5)
G
B7
back in the race. THAT'S LIFE, I can't de - ny it,

Em
I thought of quit - ting, but my heart just won't buy it. If I
A7
Cm6
G
F♯m7(♭5) B7
did - n't think it was worth a try,
Em
I'd
A7(♭9)
D7
roll my-self up in a big ball and die.
1. G
F9
A7(+5)
D9
THAT'S
2. G
C9
die.
D7(+5) G13(♭5)
rit.

THE LADY IS A TRAMP

Words by LORENZ HART
Music by RICHARD RODGERS

F6 G7/B 1 C F G7 2 C C7
la- dy is a tramp.
la- dy is a tramp. I like the
mp mp
Fmaj7 G7 Em7 Am
free, fresh wind in my hair,
mf f mf
Dm7 G7 C A7 D7 G7
life with-out care. I'm broke, it's oke.
f mf f
C Cm7 Dm E7
Hate Cal- i- for- nia, it's cold and it's damp.
mf
Am Am7 D7 G7 C G11 C
rit.
That's why the la- dy is a tramp.
f mp
rit.

THEME FROM NEW YORK, NEW YORK

Words by FRED EBB
Music by JOHN KANDER

Gm7
Gm6
Gm7
C7
F
York.
These vag - a - bond shoes
Gm7
C7
Gm7
C7
Gm7
C7
are long - ing to stray,
And step a -
F
Fmaj7
F7
round the heart of it New York, New York.
no lyric on D. S.
B♭maj7
B♭m6
I wan - na wake up in the cit - y that does - n't

F6
Fmaj7
Gm7
To Coda
Fmaj7
Am7
sleep to find I'm king of the hill,
D7
Gm7
Gm6
Gm7
C7
top of the heap. My lit - tle town
F
Gm7
C7
blues are melt - ing a - way,
Gm7
C7
Gm7
C7
F
F6
I'll make a brand new start of it in old New

Cm7
F7
B♭
B♭m6
York. If I can make it there, I'd make it
F (C bass)
D7+5
D7
C7 (E bass)
D7 (F♯bass)
Gm7
Am7
B♭maj7
C11
an - y - where, It's up to you, New York, New
D. S. al Coda
F
Gm7
C7
Gm7 C7 Gm7 C7
York.
f
mf
Coda
Am7
D7
B♭m7
D♭7
king of the hill, head of the list, cream of the crop at the top of the heap.

Slow tempo
Gb
Abm7
Db7
Ebdim
Fm7-5
My lit - tle town blues are melt - ing a - way, I'll make a
molto rit.
f
Gb
Gbmaj7
Dbm7
Gb7
Cb
brand new start _ of it in old New York. If I can make it there _
Cbm6
Gb
Eb7+5
Eb7
Db7
Eb7
Abm7
Bbm7
_ I'd make it an - y - where, _ Come on, come through New
Abm7
Cb
Gb
York, New York.
ff

TRUE LOVE

Words and Music by COLE PORTER

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

Refrain (Rather slow)
G
C
G dim.
G
I give to you and you give to me
mp
a tempo
D7
C
G
True love, true love. So,
C
G dim.
G
on and on it will al - ways be
D7
G
Cm
True love, true love. For you and
cresc.

F7 B♭ G7 Cm
I have a guard - ian an - gel on high With
F7 B♭7 D7 G
noth - ing to do But to give to
C G dim. G D7
you and to give to me Love for - ev - er
poco rit
1. G C D7
true. I
2. G
true.
p

WHAT IS THIS THING CALLED LOVE?

Words and Music by COLE PORTER

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

Fmin.
F#dim.
G
A7
quick-ened my hum-drum heart. Love flew in through my win-dow,
some-bod - y else came near. Some-bod-y else came near you,
Cm
D7
G
G7
C7
F7
Dm7 b5
I was so hap-py then. But af-ter love had stayed a lit-tle while,
I felt the win-ter's chill. And now I sit and won-der night and day
G+
C
Dm7
G7
C
Love flew out a - gain.
Why I love you still?

REFRAIN
C7
mp-mf Slow (in the manner of a "Blues")
Fmin.
What is this thing called love? This
mp-mf
marked (but not too loud)
G7
G+
C
Cma
C
C7
fun-ny thing called love? Just who can solve
(simile)
C#dim.
C7
Fmin.
G7
its mys-ter-y? Why should it make
G+
C
C7
Fmin.
C
Cm
F7
a fool of me? I saw you there

E♭
A♭
A♭+
one wonderful day. You took my heart
Fmin.
G
Am7 ♭5
G7
Guitar tacet
C
and threw it away. That's why I ask the Lawd
C♯dim.
C7
Fmin.
G7
G+
in Heaven above, What is this thing called
1
C
Fmin.
C
C7
2
C
Fmin.
C
love? What love?
mf
rall. e dim.

WITCHCRAFT

Words by CAROLYN LEIGH
Music by CY COLEMAN

Editori per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.
Edizioni Musicali MONDIA MUSIC s.r.l. - Via Berchet, 2 - 20121 Milano.

Chorus (With A Swingin' Feeling)
F
G#°7
Those fin-gers in my hair
That sly, come-hith-er stare
Gm7
C7
F
B♭
that strips my con-science bare It's WITCH-CRAFT
And I've got
B♭m
Fm
no de-fense for it
The heat is too in-tense for it
What good would
G7+
Cmaj7
C7
Fmaj9
F6(add9)
F
com-mon sense for it do?
'Cause it's WITCH-CRAFT!
Wick-ed
C11
C7
Fmaj9
F6-9
Fmaj9
F6
Bm7♭5
WITCH-CRAFT
And al-though I know it's strict-ly ta-boo,

E7
Am
Am+5
Am6
— When you a - rouse the need — in me, my heart says,
Am+5
Am
Gm
Gm+5
Gm7
"Yes, in - deed" — in me, "Pro - ceed with what you're lead - in' me to!" —
C7
F♯6
F6
G♯°7
— It's such an an - cient pitch — But one I would - n't switch —
1.
Gm7
C+7(♭9)
F
'Cause there's no nie - er witch than you! —
2.
F6
you! —

YOU GO TO MY HEAD

Words by HAVEN GILLESPIE
Music by J. FRED COOTS

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

Eb6
Eb6/9
Am7
D7
Gmaj7
G6
plea casts a spell o-ver me. Still I say to my-self, "Get a hold of your-self, can't you
Am7
D7
G
Bb7
Eb
Gm
Abm7
Db7
Gb
Ebm6
see that it nev-er can be." You go to my head with a smile that makes my tem-p'ra-ture rise,
F7
Bb7
Gb
Ebm6
F7
Bb7-9
Eb
Bbm7
Eb7
like a sum-mer with a thou-sand Ju-lys, You in-tox-i-cate my soul with your eyes. Tho' I'm
L.H.
Fm7
Bb7
Abm6
Eb
Gm
Cm
3fr.
Eb
Ebo7
Bb7
Bbo7
Fm7
Bb7
Bb7+5
cer-tain that this heart of mine has-n't a ghost of a chance in this cra-zy ro-mance, You go to my
rit.
Eb
Abm6
Bb7
Bb7+5
1.
Eb
Cm
3fr.
Abm6
Bb7
2.
Eb
Cbmaj7
Bb
Bb7-5
Eb6
head. You go to my head. You head.
a tempo
rit.
a tempo
rit.

YOU MAKE ME FEEL SO YOUNG

Words by MACK GORDON
Music by JOSEF MYROW

Dm7 Gm7 C7 F7 B♭7 B♭° B♭7 E♭°
— a toy— bal - loon,— You and I are
B♭7 B♭° Fm7 B♭7 E♭°
just like a coup - le of tots,— Run - ning a - cross a
Gm7 Cm C7 F7
mead - ow,— pick - ing up lots— of for - get - me - nots.—
B♭ F° Cm7 F7 B♭ F°
YOU MAKE ME FEEL SO YOUNG, You make me feel there are
Fm7 F7 B♭ B7+ E♭ E♭m
songs to be sung, bells to be rung, And a won - der - ful fling to be

Bb
Bm7-5
Cm7
F7
flung.
And e - ven when I'm old and gray,
I'm gon-na feel the way I
D7+
D7
G7-9
do to - day,
'Cause, YOU MAKE ME FEEL SO
Cm
C7
ff
f
pp
r.h.
1
2
Gm7
YOUNG.
YOUNG.

YOU'LL NEVER KNOW
(From "Hello Frisco Hello")

Words by MACK GORDON
Music by HARRY WARREN

Editore per l'Italia: EDIZIONI CHAPPELL s.r.l. - C.so Buenos Aires, 79 - 20124 Milano.

Gm
Gm7
C7
F
You'll nev-er know just how much I care.
1. And if I tried, I still could-n't hide my
2. You said good-bye, no stars in the sky re-
love for you. You ought to know, for have-n't I told you
fuse to shine. Take it from me, it's no fun to be a-
Db7
G7
so, a mil-lion or more times? 1. You went a-way and my heart went
lone, with moon-light and mem-'ries. 2.

Gm
Gm7
C7
with you,
I speak your name in my ev - 'ry
D7
Am7
Ddim
D7
Ddim
D7
Gm
D
Bbm6
prayer.
If there is some oth-er way to prove that I love you, I
F
A7
Cm
D7
Gm
G7
C7
swear I don't know how.
You'll nev-er know if you don't know
1.
F
Fdim
Gm7
C7+
2.
F
Db7
F
now.
now.

FRANK SINATRA

ALL OF YOU
ALL THE WAY
APRIL IN PARIS
AUTUMN IN NEW YORK
BEWITCHED
C'EST MAGNIFIQUE
COME RAIN OR COME SHINE
DREAM
EMBRACEABLE YOU
FALLING IN LOVE WITH LOVE
GOODY GOODY
I GET A KICK OUT OF YOU
I LOVE PARIS
I'VE GOT YOU UNDER MY SKIN
JUST ONE OF THOSE THINGS
MACK THE KNIFE
MOON RIVER
MY FUNNY VALENTINE
MY WAY
NIGHT AND DAY
OL' MAN RIVER
SATURDAY NIGHT
SEPTEMBER SONG
SOMETHIN' STUPID
SMOKE GETS IN YOUR EYES
SOMEONE TO WATCH OVER ME
STORMY WEATHER
STRANGERS IN THE NIGHT
TENDERLY
THAT'S LIFE
THE LADY IS A TRAMP
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